

# **LIGHTNESS**

**sound and light theatre**

**for 3 musicians**

**playing safety matches, sandpaper, sand and water,  
with amplification  
and lighting**

**Juliana Hodkinson  
2015**

**LIGHTNESS** was commissioned by SPEAK Percussion, with support from the Danish Arts Foundation for the commission and for a creative development residency in Copenhagen, October 2014.

SPEAK Percussion (Eugene Ughetti, Louise Devenish and Matthias Schack-Arnott) gave the first performance at the Züricher Tage für Neue Musik on 14<sup>th</sup> November 2015. ICTUS Ensemble (Dirk Descheemaeker, Tom Pauwels and Michael Schmid) nurtured and premiered the revised version in March 2017.

## STAGE SET-UP

Three musicians perform at three separate stations – I Stage Right, II Stage Centre, III Stage Left - each facing the audience frontally. Each musician requires a stand or table: dimensions c. 60 x 40cm, height 90 cm. Small low risers may be needed to compensate for height differences between the players. Use a camera during rehearsal to check that the heights of players' arm and hand positions are identical. The entire stage set-up must be black. The stage must be clear of all other equipment – no chairs, no music-stands, no instruments. (A black grand drape or hard teaser may be drawn behind the *Lightness* set-up.)

## SAFETY

The piece is performed in total darkness – both stage and auditorium. The following hazards must be taken into account: hazard of fire on stage, hazard of musicians stumbling or falling onstage, including edge of raised stage, hazard of audience stumbling or falling in auditorium. These hazards must be addressed ahead of the production, and solutions provided that are sensitive to the performance (e.g. auditorium guides with torches, stage cleared of all minor and major obstructions, marking of stage-edge with luminescent tape, fire extinguishers/buckets of water and/or fire personnel positioned in the wings).

## AMPLIFICATION

A full-range stereo PA system is to be rigged at stage level, with monitor speakers next to each player or in-ear system.

Each musician's station is enhanced with slight amplification - either using miniature mics on the musicians' wrists, or stationary/hanging mics, or a combination. Contact mics attached directly to each musician's table may be used additionally. Take care that no mics/stands interrupt sight lines from audience. Using mini mics, the musicians can precisely control their dynamics.

## CLICKTRACKS

Due to the black-out, coordinating the tempi and metres between the parts will probably require the use of in-ear click-tracks for all three musicians.

## LIGHTING and TABLETS

The basic lighting setting is pitch black. Wherever possible all auditorium exit signs, stair lighting and similar in the venue should be turned off or blacked out. This requires clearing fire and safety checks ahead of the production.

The musicians must learn their parts off by heart or perform using electronic tablets. Notation should be loaded with inverted white script on black background, and the screens dimmed as much as possible. Footswitches may be used for page-turning.

Some thought should be given to the beginning of the piece – whether the musicians will enter the stage in darkness, when the house lights will go down, etc. Several solutions are possible, but the piece must begin with precision and purposefulness.

At bars 223-4 there is 'a blaze of electric light', which lasts 5 seconds. The light may be directed from above onto the players, from side-lights, or into the auditorium – it should be sharp, and cued very precisely.

## DRESS

Players must wear all black, with long sleeves.

## REHEARSING

Use a video doing rehearsal, to finetune arm heights, head positions, etc.

## OBJECTS and MATERIALS REQUIRED

Off-stage fire extinguishers / water in buckets

For each player:

- safety matches
- safety-match boxes (in 2 or more sizes)
- extended striking surfaces, or 'runways', made up of several ignition strips
- sandpaper (sanding discs): grit sizes c.40 (coarse), c.150 (medium) and c.240 (fine)
- sand and water (for extinguishing matches) in small, black, fire-proof containers
- amplification (see above)
- electronic tablet with footswitch
- click track with in-ear phone

In addition:

Player I (Stage Right)

- |                |  |
|----------------|--|
| 2 'shakers'    | matchboxes filled with matches and played by shaking, like a rhythm egg                  |
| 2 'bongos'     | empty matchboxes, with drawer adjusted to give 2 different pitches, played with fingers  |
| 2 'bass drums' | larger empty matchboxes, maybe two different sizes, or with drawers adjusted differently |

Player II in Centre

- |                 |   |
|-----------------|---|
| 2 'shakers'     | matchboxes filled with matches and played by shaking, like a rhythm egg                               |
| 'military drum' | filled matchbox, played with matchsticks (box may be modified to distort more)                        |
| 'side drum'     | empty matchbox, played with matchsticks   |
| 2 'snare drums' | filled/semi-filled matchboxes of 2 different sizes, modified to sound higher, played with matchsticks |
| 2 'bass drums'  | larger empty matchboxes, maybe two different sizes, or with drawers adjusted differently              |

Player III (Stage Left)

- |              |   |
|--------------|---|
| 'shaker'     | filled matchboxes, played by shaking, like a rhythm egg |
| 'tambourine' | larger matchbox, filled with normal-size                |

'snare drum'

'lion's roar'

matches or other modified material, e.g. flakes of metal, played by shaking like a tambourine  
large matchbox, filled with normal-size matches and played with (longer) matchsticks  
see below

LION'S ROAR:

To make the lion's roar, use: 1 matchbox, 2 matches, 1 length of black cotton thread (c. 40-50 cm long), 1 needle

With the needle, prick a hole in the matchbox lid. Tie one end of thread to a match and place in matchbox tray. Thread the needle and pull through the hole. Put the tray inside the lid. Tie the other end of thread to the other match.

To play the lion's roar: hold the second match in one hand and press the little finger of that hand down onto the matchbox lid, to keep it down. Loop the thread around the fingers of the other hand. Pulling the thread taut, twist the second match back and forth to create a friction sound.



## PERFORMANCE NOTES

Safety matches, matchboxes and sandpaper are used as special agents of music and sound. Most of the notation is intended as action notation – the outcome may be quite different, depending on the volatility of the matches. Matches may or may not ignite as indicated, they may burn for a little or a long while. Even where precise rhythmic and duration values and strict metres are notated, this must be balanced by the challenge of accepting that things will often turn out differently.

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This is a sound piece.

It advances by hollowing out the darkness with tiny spades of sound and light.

It advances by destruction, opening, closing, re-opening and closing again.  
The piece has to constantly restart itself, it is a jump-starting exercise.

Each strike, each flame contains a drama that plays out over few or many seconds. Light consumes the darkness that consumes the flame.

Each match dies at some point that is both controlled and uncontrolled – in varying and unequal proportion. It is a free fall into certain extinction.

So listen, do not search.

Let the drama unfold before your eyes and ears – without ritual, without inserting theatricality.

Exchange breaths with the duration and character of the flame.

The power you have over the flame is balanced by its volatility.

It cannot be mastered.

It grows, advances step by step, towards its continual and repeating self-destruction.

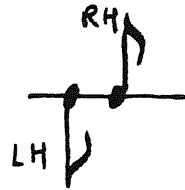
All comes from the ear, as from memory, preceding thought.

The matches are dice that are thrown, cast, rolled and come to rest – a flame returns as an echo.

Rhythm here is not a feat of musicianship – it is a divinatory technique.

Like this we advance across the long night by listening to what follows.

**LEGEND**



LH / RH – these are not interchangeable. The three musicians' hand movements must be very closely coordinated for visual precision.

Even in the pitch black, musicians should adhere to the left- and right-hand allocations – as the audience becomes accustomed to the dark, they will likely be able to see the players' movements to some extent.

The principle of indicating alternate hands also allows for one hand to prepare the next match for striking while the other hand is still busy with the preceding flame, and so ensures where necessary that strikes follow on from the end of the preceding flames without pause.

**SPATIAL INDICATIONS**

Visual discipline is important – details such as the height of the three players' matches when struck and held in unison are to be as precise as possible. Compensate for differences in players' heights with low risers (or high heels). Ensure that any sightline obstacles such as optional music stands are taken into account with the final positioning of the flames.

The flames should generally be seen by the audience within (or sometimes beyond) the space of an imaginary frame.

The following positions and directions are indicated, e.g. bars 226 to end.:

	Default position, centre front of musician's body at head height (above any sightline obstacles such as music stands)
	c. 15 cm higher than default position
	c. 30 cm higher than default position
	c. 20 cm left (stage left) of default position
	c. 20 cm right (stage right) of default position
	Beyond the above coordinates
	At/beyond the corners of the imaginary frame

**MATCHBOXES**

Matchboxes are mainly used as membranophones; explore variations in the resonance of the box by tapping different places.

	Play using matchsticks (usually the head)
	Play matchbox using fingers
	Holding the matchbox horizontally, shake it horizontally from side to side
	Holding the matchbox horizontally, shake it along a diagonal axis
	Holding the matchbox horizontally, shake it vertically up and down
	Holding the matchbox horizontally, make circles in the air – one revolution for each semiquaver

	Smooth, free circling movements in various directions
--	---

	Mix smooth, flowing movements with jerky, accented bursts of movement
--	---

The matchboxes' resonance is additionally altered by hand-muffling:

- unmuted
- + slightly muffled/half muted
- +//○ alternate rapidly between muted and unmuted
- ⊕ muffled/muted, e.g. by cupping a hand around the box, or by pressing the top of the drawer down

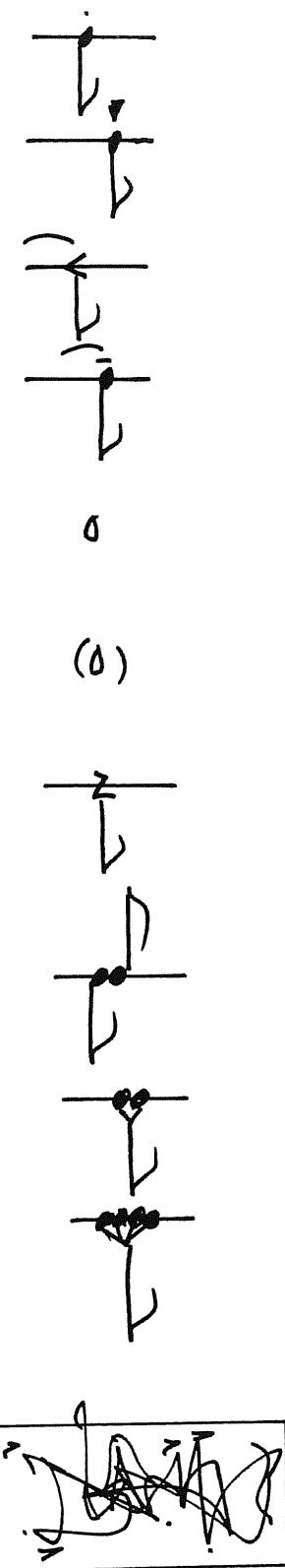
MATCHES: FRICTION/IGNITION

Three grades of sandpaper are used: c. 40 grit, c. 150 grit and c. 240 grit. Runways are made of matchbox sides, cut out and stuck down firmly.

- RW ignition runway(s)
- SP 240 sand paper/sanding disc grade c. 240 grit
- SP 150 sand paper/sanding disc grade c. 150 grit
- SP 40 sand paper/sanding disc grade c. 40 grit

The notation tries to take account of the volatility of matches' point of ignition or combustion. Sometimes, the production of a sound of striking, and its attendant range of articulations (short/long, stroked/hit, loud/quiet) is in focus; at other times, the visual rhythm of the flames must be controlled as tightly as possible.

- ↻ Circular movement: complete revolution(s)
- ↻ Circular movement: half revolution (short, or slow)
- ↻ Circular movement: quarter revolution (very short, or very slow)
- ☐ Towards body
- √ Away from body



The diagrams show various musical notations on a staff with a horizontal line representing the matchbox. The notations include:
 

- A single note with a vertical line and a downward arrow, representing a staccato striking sound.
- A note with a vertical line and a downward arrow, with a small 'v' shape above it, representing a noise attack, marcato, or extreme accent.
- A note with a vertical line and a downward arrow, with a horizontal line above it and a small 'v' shape above that, representing flicking the end of the note as if igniting the match on sandpaper.
- A note with a vertical line and a downward arrow, with a horizontal line above it and a small 'v' shape above that, with a horizontal line below the note, representing tenuto on sandpaper to maintain contact between match and sandpaper at the end of the note.
- A small circle with a vertical line and a downward arrow, representing a match-head whetted before striking.
- A circle with a vertical line and a downward arrow, representing a match whetted but not the head.
- A note with a vertical line and a downward arrow, with a horizontal line above it and a small 'v' shape above that, with a horizontal line below the note, representing extinguishing the flame by flicking in the air.
- A note with a vertical line and a downward arrow, with two dots above it, representing lighting one match with each hand.
- A note with a vertical line and a downward arrow, with two dots above it, representing lighting two matches in one hand.
- A note with a vertical line and a downward arrow, with three dots above it, representing gripping 3 or 4 matches in a tight bundle.
- A rectangular box containing a chaotic, scribbled pattern, representing extremely chaotic, jerky movements with a matchstick on sandpaper.

*Staccato* striking sound

Noise attack, *marcato*, extreme accent

On sandpaper, flick the end of the note as if igniting the match

On sandpaper, *tenuto*, maintain contact between match and sandpaper at the end of the note

Match-head is whetted before striking (e.g. bar 183)

Match is whetted, but not the head (bar 199) – i.e. the flame is struck normally, but as it moves up the match, it begins to fizz

Extinguish the flame by flicking in the air with a sharp wrist movement – as synchronous as possible between all three musicians (bar 240)

Light one match with each hand (e.g. bar 183, Player II)

Light 2 matches in one hand (e.g. bars 106)

Grip 3 or 4 matches (as indicated) in a tight bundle between the fingers of one hand – e.g. bar 168, 180, 237, 240

Extremely chaotic, jerky movements (with matchstick on sandpaper)

## MOUTH



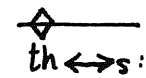
At bars 132 and 222, all three musicians speak text, fast and voicelessly; only unvoiced consonants are heard – these may be exaggerated



Blow out flame, very precisely, without head movement (bar 183)



Whistle – a high, fragile sound, any pitch (not coordinated between the players) – maybe unstable, maybe including multiphonics (bars 223-4)



Alternating freely between the sounds 'th' and 's:', make air-noise, filtered by tongue, lip, teeth, saliva: allow high whistle tones to come through, extremely sparsely and irregularly, at any pitch (bar 239)



Let saliva rattle between tongue and roof of mouth (bar 241)

## METRE and *SENZA MISURA*

Towards the end of the piece (from bar 238), the metrical and tempo indications give way to *senza misura* passages, where duration is determined by the behaviour of the match-flames. Here, the general principle applies that musicians should each wait until every match has gone out before proceeding to the next bar. *Senza misura* bars may therefore last a few seconds or up to half a minute. (The difference in written lengths of the bars from bar 238 onward does not represent relative durations, but is simply due to the amount of information represented.)



6 5  
[ ♯ = ♯ ]

**I**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers  
bongos  
bass drums

**II**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers  
military drum  
side drum  
snare  
bass drums

**III**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shaker  
tambourine  
snare  
lion's roar

subito  
♩ = 84

**B**  
subito  
♩ = 100

[♩ = ♩.] ♩ = 66  
11/8

**I**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

bongos

bass drums

**II**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

military drum  
side drum

snare

bass drums

**III**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shaker  
tambourine  
snare  
lion's roar





C

♩ = 72-76 Più mosso

♩ = 132

31

I  
air water sand  
RW SP 240 SP 150 SP 40  
shakers  
bongos  
bass drums

II  
air water sand  
RW SP 240 SP 150 SP 40  
shakers  
military drum side drum  
snare  
bass drums

III  
air water sand  
RW SP 240 SP 150 SP 40  
shaker tambourine snare lion's roar

15

10 10 5 11 5 9

*p mp non decresc.*

15

10 10 5 11 5 9

*p mp non decresc.*

15

10 10 5 11 5 9

*p mp non decresc.*

*p 'pesante'*

Detailed description: This is a handwritten musical score for three parts, labeled I, II, and III. Each part has a set of staves for different instruments. Part I includes air, water, sand, RW (SP 240, SP 150, SP 40), shakers, bongos, and bass drums. Part II includes air, water, sand, RW (SP 240, SP 150, SP 40), shakers, military drum side drum, snare, and bass drums. Part III includes air, water, sand, RW (SP 240, SP 150, SP 40), shaker, tambourine, snare, and lion's roar. The score is divided into measures, with a large measure 15 indicated. Above the staves, there are tempo markings: '♩ = 72-76 Più mosso' and '♩ = 132'. There are also dynamic markings: *p*, *mp*, and *non decresc.*. A circled 'C' is in the top right. Above the staves, there are rhythmic diagrams consisting of boxes with arrows indicating directions (up/down, left/right) and curved arrows. The notation includes notes, rests, and various percussion symbols like 'RH' and 'LH'.

D

2/4 7/8

I  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shakers  
bongos  
bass drums

II  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shakers  
military drum  
side drum  
snare  
bass drums

III  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shaker  
tambourine  
snare  
lion's roar

	60	15	13	2	15	13	15	7	15
	16	16	16	4	16	16	16	8	16
I	air								
	water								
	sand								
	RW SP 240 SP 150 SP 40								
shakers									
bongos									
bass drums									
II	air								
	water								
	sand								
	RW SP 240 SP 150 SP 40								
shakers									
military drum									
side drum									
snare									
bass drums									
III	air								
	water								
	sand								
	RW SP 240 SP 150 SP 40								
shaker									
tambourine									
snare									
lion's roar									

E

The musical score is organized into three sections, I, II, and III, each with its own set of instruments. The score is divided into 12 measures, with time signatures indicated above each measure: 9/16, 5/8, 11/16, 6/8, 11/16, 6/8, 11/16, 6/8, 11/16, 6/8, 11/16, and 6/8. Section I includes air, water, sand, RW (SP 240, SP 150, SP 40), shakers, bongos, and bass drums. Section II includes air, water, sand, RW (SP 240, SP 150, SP 40), shakers, military drum, side drum, snares, and bass drums. Section III includes air, water, sand, RW (SP 240, SP 150, SP 40), shaker, tambourine, snare, and lion's roar. The notation features various rhythmic values, including eighth and sixteenth notes, and rests.

♩ = 138-144 Poco più mosso

I

air  
water  
sand  
  
RW  
SP 240  
SP 150  
SP 40  
  
shakers  
  
bongos  
  
bass drums

82 9

21 (7,7,7) 16 3 8 21 16 3 8 21 16 4 8

II

air  
water  
sand  
  
RW  
SP 240  
SP 150  
SP 40  
  
shakers  
  
military drum  
side drum  
  
snare  
  
bass drums

82 9

subito p

5 5 5

III

air  
water  
sand  
  
RW  
SP 240  
SP 150  
SP 40  
  
shaker  
tambourine  
snare  
lion's roar

82 9

subito p

**F** subito  
♩ = 108

91

**I**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

bongos

bass drums

**II**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

military drum  
side drum

snare

bass drums

**III**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shaker  
tambourine  
snare  
lion's roar

G

♩ = 92-96

98

**I**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

bongos

bass drums

*mf*

*ppp*

*p*

**II**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

military drum  
side drum

snare

bass drums

*ppp*

*subito pp*

*mp*

*mf*

**III**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shaker  
tambourine  
snare  
lion's roar

*ppp*

*subito pp*

*mp*

*mf*







115

02

5  
16

11  
8

I

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

bongos

bass drums

II

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

military drum  
side drum

snare

bass drums

III

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shaker  
tambourine  
snare  
lion's roar

The musical score is divided into three sections, I, II, and III, each with its own set of instruments. Section I includes air, water, sand, shakers, bongos, and bass drums. Section II includes air, water, sand, shakers, military drum, side drum, snare, and bass drums. Section III includes air, water, sand, shaker, tambourine, snare, and lion's roar. The score begins at measure 115. Section I starts with a dynamic of *p* and includes a *mf* dynamic at measure 116. Section II starts with a dynamic of *p* and includes a *f* dynamic at measure 116. Section III starts with a dynamic of *p* and includes *mf* and *f* dynamics at measures 116 and 117 respectively. The score features complex rhythmic patterns with many sixteenth and thirty-second notes. There are also some handwritten annotations, such as '02' above measure 115 and '02' above measure 116. The score ends at measure 117.

♩ = 60

♩ = 138-144

[forceful whisper]

Long live the great struggle of the pocket people

x x' xx xxxx xxxx

consonants: f breath: pp

subito

3

15 16

20 (5,5,5,5)

1 4 3

15 16

20 (5,5,5,5)

1 4 3

15 16

20 (5,5,5,5)

1 4 3

15 16

20 (5,5,5,5)

1 4 3

15 16

20 (5,5,5,5)

1 4 3

15 16

20 (5,5,5,5)

1 4 3

15 16

20 (5,5,5,5)

1 4 3

15 16

20 (5,5,5,5)

1 4 3

15 16

20 (5,5,5,5)

I

II

III

air water sand

RW SP 240 SP 150 SP 40

shakers

bongos

bass drums

air water sand

RW SP 240 SP 150 SP 40

shakers

military drum side drum

snare

bass drums

air water sand

RW SP 240 SP 150 SP 40

shaker tambourine snare lion's roar

128

2/4

3/4

4/4

5/4

2/4

1/4

20

16

3/8

+>O -> +>O -> +>O -> O///+

use both hands for muting

f -> f -> f -> ff

2/4

3/4

4/4

5/4

2/4

+>O -> +>O -> +>O -> O///+

use both hands for muting

f -> f -> f -> ff

2/4

3/4

4/4

5/4

2/4

+>O -> +>O -> +>O -> O///+

use both hands for muting

f -> f -> f -> ff

J  
♩ = 92-96

**I**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

bongos

bass drums

**II**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

military drum  
side drum

snare

bass drums

**III**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shaker  
tambourine  
snare  
lion's roar

**K** ♩ = 56 stringendo ----- ♩ = 60 -----

**I**

154  $\frac{6}{8}$   $\frac{5}{16}$   $\frac{6}{8}$   $\frac{4}{4}$

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

bongos

bass drums

**II**

$\frac{6}{8}$   $\frac{5}{16}$   $\frac{6}{8}$   $\frac{4}{4}$

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

military drum  
side drum

snare

bass drums

**III**

$\frac{6}{8}$   $\frac{5}{16}$   $\frac{6}{8}$   $\frac{4}{4}$

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shaker  
tambourine  
snare  
lion's roar

♩ = 66



167

**I**

- air water sand
- RW  
SP 240  
SP 150  
SP 40
- shakers
- bongos
- bass drums

**II**

- air water sand
- RW  
SP 240  
SP 150  
SP 40
- shakers
- military drum  
side drum
- snare
- bass drums

**III**

- air water sand
- RW  
SP 240  
SP 150  
SP 40
- shaker  
tambourine  
snare  
lion's roar

Handwritten musical notation for three staves (I, II, III) with various percussion parts. Includes dynamic markings like *pp* and *ppp*, and performance instructions like RH and LH.

M

175

**I**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

bongos

bass drums

*mp* *p* *f*

**II**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shakers

military drum  
side drum

snare

bass drums

*f*

**III**

air  
water  
sand

RW  
SP 240  
SP 150  
SP 40

shaker  
tambourine  
snare  
lion's roar

*f* *f*



♩ = 92-96

The musical score is divided into three parts, I, II, and III, each with its own set of instruments and vocal lines. Part I includes air, water, sand, RW (SP 240, SP 150, SP 40), shakers, bongos, and bass drums. Part II includes air, water, sand, RW (SP 240, SP 150, SP 40), shakers, military drum, side drum, snares, and bass drums. Part III includes air, water, sand, RW (SP 240, SP 150, SP 40), shaker, tambourine, snare, and lion's roar. The score features a 2/4 time signature, a key signature of one flat, and a tempo of 92-96. The music is written in a staff with a treble clef and a common time signature. The score includes various musical notations such as notes, rests, and dynamics. The score is numbered 183 at the beginning and 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

I  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shakers  
bongos  
bass drums

Musical score for section I, featuring three staves. The top staff contains a melodic line with notes and rests, starting with a tempo marking of 200 and a time signature of 9/16. The middle staff contains a similar melodic line. The bottom staff contains a rhythmic accompaniment with notes and rests. The score is divided into measures by vertical bar lines.

II  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shakers  
military drum  
side drum  
snare  
bass drums

Musical score for section II, featuring three staves. The top staff contains a melodic line with notes and rests, starting with a tempo marking of 200 and a time signature of 9/16. The middle staff contains a similar melodic line. The bottom staff contains a rhythmic accompaniment with notes and rests. The score is divided into measures by vertical bar lines.

III  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shaker  
tambourine  
snare  
lion's roar

Musical score for section III, featuring three staves. The top staff contains a melodic line with notes and rests, starting with a tempo marking of 200 and a time signature of 9/16. The middle staff contains a similar melodic line. The bottom staff contains a rhythmic accompaniment with notes and rests. The score is divided into measures by vertical bar lines.



♩ = 60

♩ = 72-76

214  $\frac{3}{4}$   $\frac{3}{4}$   $\frac{3}{4}$   $\frac{10}{4}$   $\frac{10}{4}$   $\frac{10}{4}$   $\frac{9}{4}$   $\frac{3}{4}$   $\frac{5}{4}$   $\frac{2}{4}$  [forceful whisper]

air water sand

RW SP 240 SP 150 SP 40

shakers

bongos

bass drums

air water sand

RW SP 240 SP 150 SP 40

shakers

military drum side drum

snare

bass drums

air water sand

RW SP 240 SP 150 SP 40

shaker tambourine snare lion's roar

*f* *f* *p* *mf* *mp* *ff* *p* *10* *10* *5* *5* *ff*

*subito*

People pocket great the long live the struggle *xxxxxxx* *xx* *x*

People pocket great the long live the struggle *xxxxxxx* *xx* *x*

People pocket great the long live the struggle *xxxxxxx* *xx* *x*

*p*

A BLAZE OF  
ELECTRIC LIGHT

ON | OFF

F R E E Z E

223

I  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shakers  
bongos  
bass drums

II  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shakers  
military drum  
side drum  
snares  
bass drums

III  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shaker  
tambourine  
snare  
lion's roar

Q

I  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shakers  
bongos  
bass drums

237 *senza misura*

[hold flame to water surface; sustain fizz as long as possible]

th ↔ s:

*pp* ————— *p* =

[move whole arm from shoulder, keeping wrist and elbow rigid; it is a mechanical registration of time through space not an expressive gesture]

kkhh

*p*

II  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shakers  
military drum  
side drum  
snare  
bass drums

*senza misura*

[hold flame to water surface; sustain fizz as long as possible]

th ↔ s:

*pp* ————— *p* =

[move whole arm from shoulder, keeping wrist and elbow rigid; it is a mechanical registration of time through space not an expressive gesture]

kkhh

*p*

III  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shaker  
tambourine  
snare  
lion's roar

*senza misura*

[hold flame to water surface; sustain fizz as long as possible]

th ↔ s:

*pp* ————— *p* =

[move whole arm from shoulder, keeping wrist and elbow rigid; it is a mechanical registration of time through space not an expressive gesture]

kkhh

*p*

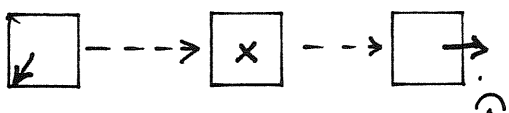
R

I  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shakers  
bongos  
bass drums

242

(3) (7) (17)

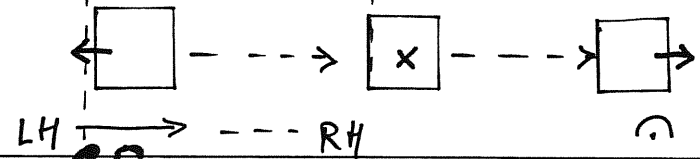
[strike matches one after another: speed, gesture and articulation at players' discretion, individually or collectively]



II  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shakers  
military drum  
side drum  
snare  
bass drums

(3) (7) (17)

[strike matches one after another: speed, gesture and articulation at players' discretion, individually or collectively]



[ignite from Player I flame]

[freeze, until flame dies out]

[gently rub ash + wood debris into sandpaper with fingertips]

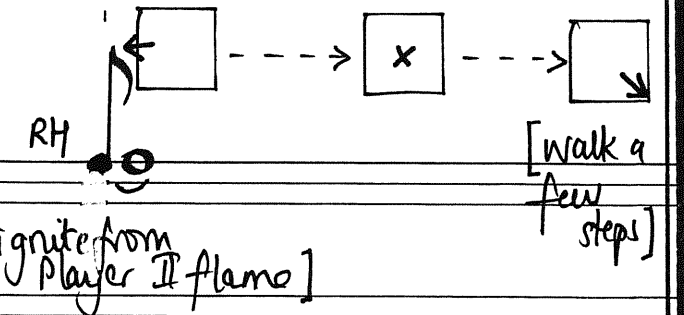
[freeze, until flame dies out]

[gently rub ash + wood debris into sandpaper with fingertips]

III  
air  
water  
sand  
RW  
SP 240  
SP 150  
SP 40  
shaker  
tambourine  
snare  
lion's roar

(3) (7) (17)

[strike matches one after another: speed, gesture and articulation at players' discretion, individually or collectively]



[ignite from Player II flame]

[walk a few steps]